



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

KOREAN GRAVE POTTERY OF THE KORAI DYNASTY\*

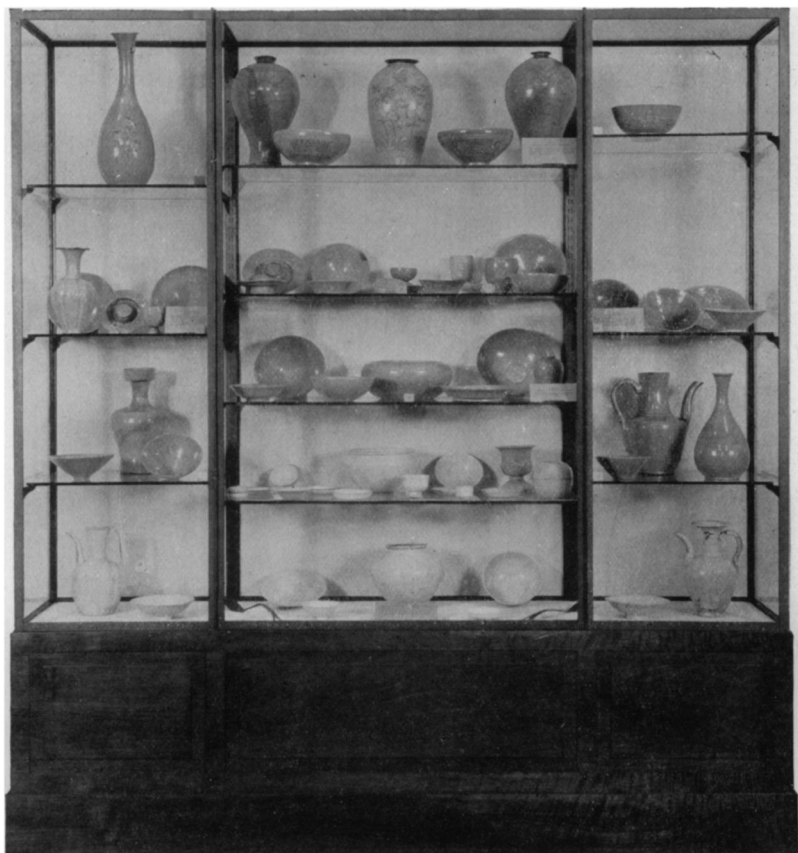
BY LORRAINE D'O [REDACTED] WARNER

The custom of burying ceremonial vessels with the dead persisted in Korea until a hundred years ago, and to this custom we owe the preservation of thousands of beautiful pottery objects which otherwise, in the destructive households of the East, would have vanished centuries ago. So many of these tomb vessels are defective or deformed in the firing, that it has been supposed that imperfect pieces were commonly used for burial purposes, and doubtless this was often the case among the poorer people; on the other hand many of them are so fine as to seem to prove that in many instances the very best of a man's possessions were buried with him. This is emphasized by the finding of bronze vessels, implements, mirrors and articles of jewelry of the highest quality of achievement.

In Korea the most beautiful pottery and porcelain dates from the Korai dynasty, which ruled the peninsula from 932 to 1392 A.D. Omitting for the moment all consideration of the rough hand-moulded pottery of South Korea which had so strong an influence on that of Japan, especially on the various wares favored by the tea-masters, we find that the wheel-made pottery of North Korea can be divided into two main types: (fig. I, page 57) the celadon-like ware, with or without inlaid or painted designs, and (fig. IX, page 58) the white pieces that are sufficiently near of kin to the Ting Yao ware of China to be wrongly attributed to that country even by some of our foremost museums to-day.

The celadon-like ware is heavy, sonant, beautifully potted. The clay is clear gray. Spur marks, varying in number from three to twelve, are found almost invariably on the bases of the pieces (fig. II, page 48). The glaze is clear, thick, vitreous of a greenish-blue which is easily distinguished from Chinese celadon. In the decorated pieces the design is sometimes painted under the glaze in a reddish-black pigment which turns black with baking; sometimes done with an inlay of white clay either with or without the accompanying details in black paint (fig. III, page 48); and sometimes merely incised so that

\*Reprinted, by kind permission, from the *Bulletin of the Pennsylvania Museum*, with illustrations from the W. R. Warner Collection in The Cleveland Museum of Art.



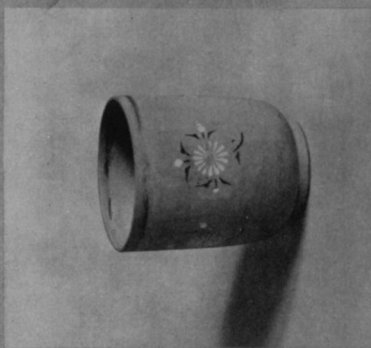
Korean Pottery of the Korai Dynasty (920-1392 A.D.) Gallery XIV  
The Worcester R. Warner Collection

In this case may be seen all the types mentioned in  
the accompanying article

II. Spur marks on the base; often seen on the face of Korean pottery



III. Unglazed pottery showing technique of inlaying black and white decoration



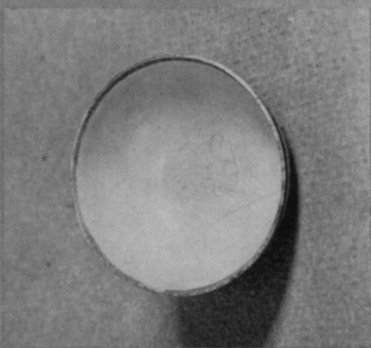
V. Inlaid black and white decoration Called by the Japanese *Korai Unkaku* Black predominating



VI. Inlaid black and white decoration Called by the Japanese *Korai Unkaku* White predominating



VII. Blue white ware Called by the Japanese *Saibaku*



VIII. Raised pattern: the glaze flowing thinner over the raised parts makes the pattern appear lighter than other parts



the glaze flowing thicker in the incisions makes the pattern appear somewhat darker than does the rest of the object (fig. IV, page 57). These incised designs are either drawn free-hand with a tool, in very low intaglio under the glaze, or else impressed by means of a mould or stamp; in the finer specimens the work is as good as in the best Chinese wares similarly ornamented, for which they are sometimes mistaken. The use of these two methods is common to the white and celadon ware. In Japan the term for undecorated celadon-like ware is *Korai seiji* (Korai celadon); this name is also applied to pieces decorated with incised or moulded patterns (fig. VIII, page 48). The celadon pieces with inlaid designs are known as *Korai unkaku* (Korai clouds and storks) from the frequency with which this pattern appears, and those with painted ornament are called *Egorai* (picture Korai).

The best known and in some ways the most interesting of these types is the *Korai unkaku*, and its characteristics are worth noting as being perhaps unique in the history of Eastern pottery and certainly characteristic of the Korai wares (figs. V and VI, page 48). The object to be decorated is built up or wheel-turned out of the gray clay; the design is then incised, and an inlay of fine white kaolinic clay, like that used in the fine white Korean pottery, is inlaid into the intaglio lines, thus bringing the design flush with the body of the object. In many cases this design is completed with black paint before the glaze is flowed on. A common design is of a small aster-like flower, probably some form of chrysanthemum, which is used both freely and highly conventionalized, but a large variety of designs has been noted and their combinations follow ancient traditions.

The small aster-like flower is much used in the pottery that was made in Japan centuries ago and is still being made in the Korean manner; the pottery called *mishima*. It is however no more likely to be confused with the *Korai unkaku* than is Sung celadon to be confused with *Korai seiji*.

The process of inlaying a design in a piece of pottery seems to have originated in Korea before it did elsewhere, but of this fact there is not at present sufficient evidence at hand to justify me in making a positive assertion. It is, however, certain that the process was not used in China and that it appeared in Japan

only after the Japanese had been taught it by the Korean potters.

The most obvious argument against a Chinese provenance for Korean white ware is that thousands of unbroken examples of this fragile and delicate porcelain have been found in Korea and none exactly like them in China; and that while trade between China and Korea was of course constant, yet it is hardly likely that they would have survived a journey of a thousand miles or so in such quantity as to be still available by hundreds in Korea.

But more conclusive than this is the proof shown by the objects themselves. To begin with, *Korai unkaku* is undoubtedly Korean. A certain large pot in the Museum at Seoul is of the gray clay and celadon-like glaze common to all *Korai seiji*. It is without question a typical *Korai unkaku* piece. But its interest lies for us in the quantity of white inlay that it shows. Instead of having very small flowers or storks or some other design scattered over it, it has two large panels or medallions, perhaps four inches by three, made of the white clay. These medallions are inlaid precisely as the smaller patterns are inlaid; on each appears a design, partly painted and partly of the gray clay that forms the body of the jar. The entire pot is covered with a *single* glaze, which over the gray clay is of the strong green-blue color of *Korai seiji*, and over the large white medallions is of the vitreous bluish tone of the best *hakugorai*. A small bottle recently acquired by the Metropolitan Museum is equally clear in proving that the glaze used on *hakugorai* is the same as that used on *Korai seiji* and *Korai unkaku*.

Under the general term of *hakugorai* (white Korai) may be included all the variants of glaze, color and potting for which the same hard, white, close-knit, and generally sonant body clay has been used as a foundation. But the word in its particular sense is also used to define those pieces in which the glaze, even when it flows deep, has no trace of green, of blue, or yellow. It is a creamy white, even, thin, and often covered with a close net of crackle. There is more reason for confounding this type than any of the others, with Ting Yao.

The commonest glaze on the white pottery is that called by the Japanese *seijibaku*. The almost colorless consistency of the

vitreous glaze results in a white ware with an aqueous blue tone where the glaze flows deep (fig. VII, page 48).

A variant in color from this *seiji baku* is the so-called *ame-gusuri* (honey glaze). But this yellowish tinge may well come from the glaze that appears on a number of regular *Korai seiji* pieces in which the color is so far from celadon that it is nearer a brownish-yellow. It is not likely that this is more than a haphazard variant.

The glaze called by the Japanese *nyoju* is on the other hand quite different from *hakugorai* and *seiji baku*. It is a greasy white, without craze or crackle or bubbles; it seems slightly opaque and shows the "tear-drops," which are supposed by many people to prove a Sung origin. As a matter of fact the presence of "tear-drops" in a glaze has no significance whatever except to show that the glaze was not perfectly controlled. Nothing could be further from the truth than to consider them typical of a certain period or proof of a certain provenance.

Characteristic of all the white Korean pottery is the pure white clay, the presence of few spur marks on the bases, but often traces of sand; an appearance of having been string-cut and filed; generally an unglazed border to saucers and bowls, which was meant to be covered with a metal rim; lightness and generally sonancy; very fine clean potting; shapes wheel-turned and then often pressed over a decorated mould; and in many cases a quality of hardness and thinness that makes the pieces as translucent as porcelain if held to the light.

The delicate thin bowls occasionally show an interesting technique which resembles that of Chinese "rice-grain" porcelain, but which I believe to be purely accidental in the Korean examples. I have in mind two bowls, one in the Museum of Fine Arts, Boston, and one in the collection of Mr. Charles W. Gould of New York. In both of these the design is of flowers and *karako* (lit. "Chinese children"). The incision is deep, the glaze flows smoothly over it; perhaps in the shrinkage caused by baking, the design has become in many places a slit in the sides of the bowl; the glaze over it leaves it transparent, on the same principle as in the so-called "rice-grain" porcelain. I assume it to be accidental because I have seen it so seldom in Korea and because the designs do not lend themselves to the technique; they are not constructed in the manner of stencils, but are more

pictorial than merely decorative, whereas the designs in Chinese "rice-grain" porcelain and in the Persian "Gombroon" ware, based on this last, are pure ornament.

The fine craft of potting appears to have degenerated toward the end of the Korai dynasty, and the white wares of the succeeding period, Ri, are coarse in shape, technique, design, and glaze. The celadon-like ware was discontinued; but before it ceased to be made it had lost its original simplicity of form and a most elaborate and ugly tradition had debased it. The highly ornate pieces of the late makers, while perhaps ably potted with their undercutting and sculpturesque qualities, are lacking in taste and beauty.

To-day under Japanese tutelage *Korai sei-ji* is being made again in Korea and the old art is revived for modern use.

---

#### RECENT GIFTS

The Museum is indebted to Rev. Alfred Duane Pell, of New York, for an important gift of forty pieces of European porcelain, selected from his extensive collection by Doctor Pell and Mr. Milliken. These form the nucleus of what will in time become an important collection, to which it is hoped Doctor Pell may add later and thus make the Museum still more his debtor. The collection will be described by Mr. Milliken in a later issue, and was first shown in Gallery III on Easter Sunday. Messrs. Arnold, Seligman, Rey and Company, of New York (from whom the Museum acquired the wooden Madonna of the fifteenth century, illustrated in the January-February *Bulletin*), have presented a wooden figure of St. John of the same period and probably a companion piece, although by a different hand. It is an interesting addition to the Museum's growing collection of Gothic art, and has been shown since Easter Sunday in Gallery II.

Mr. John L. Severance has added important examples of arms and armor to the collection in the Museum, and it is hoped to describe these soon with illustrations and to show them in the Armor Court.

Mr. Lawrence Hitchcock (until recently Major Hitchcock in charge of American Red Cross hospitals with the Army in France) brought back with him from France and has presented to the Museum a complete set in duplicate of all the medallions



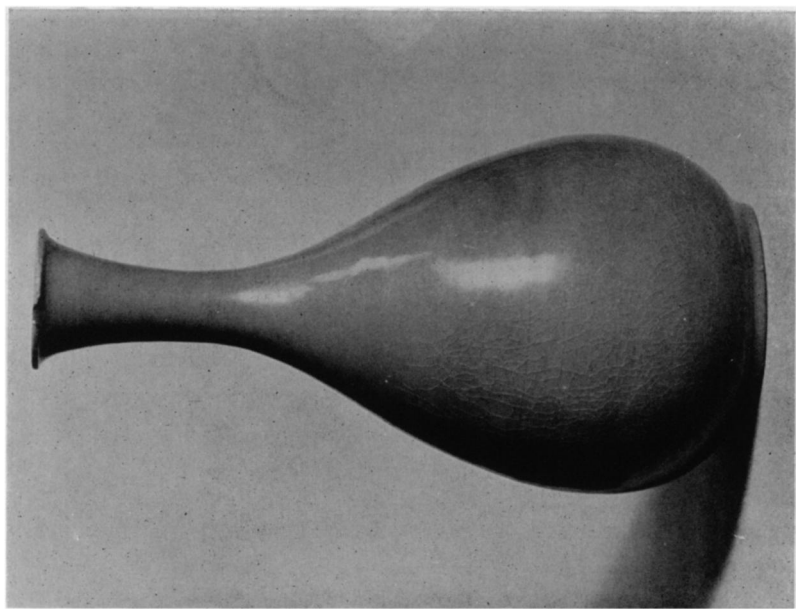


Fig. I. Celadon or Green Ware  
Called by the Japanese *Korai Seiji*

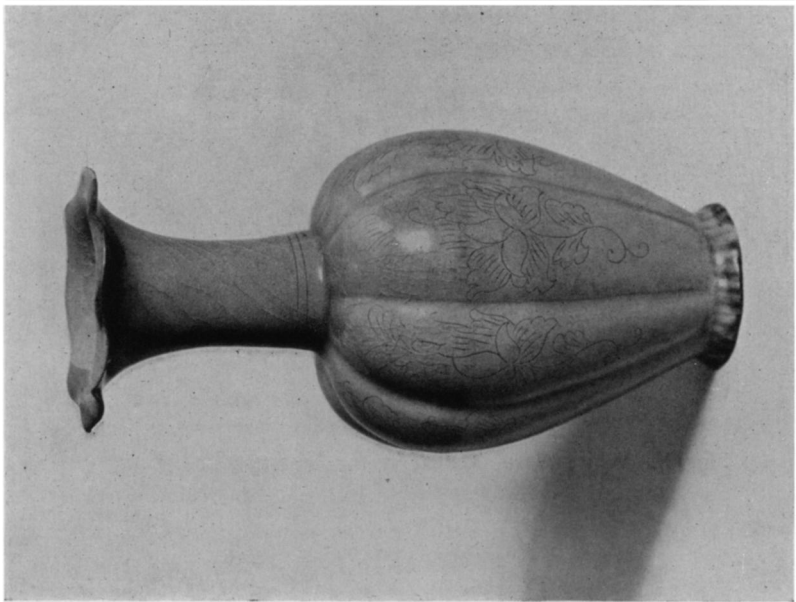


Fig. IV. Incised pattern under the glaze

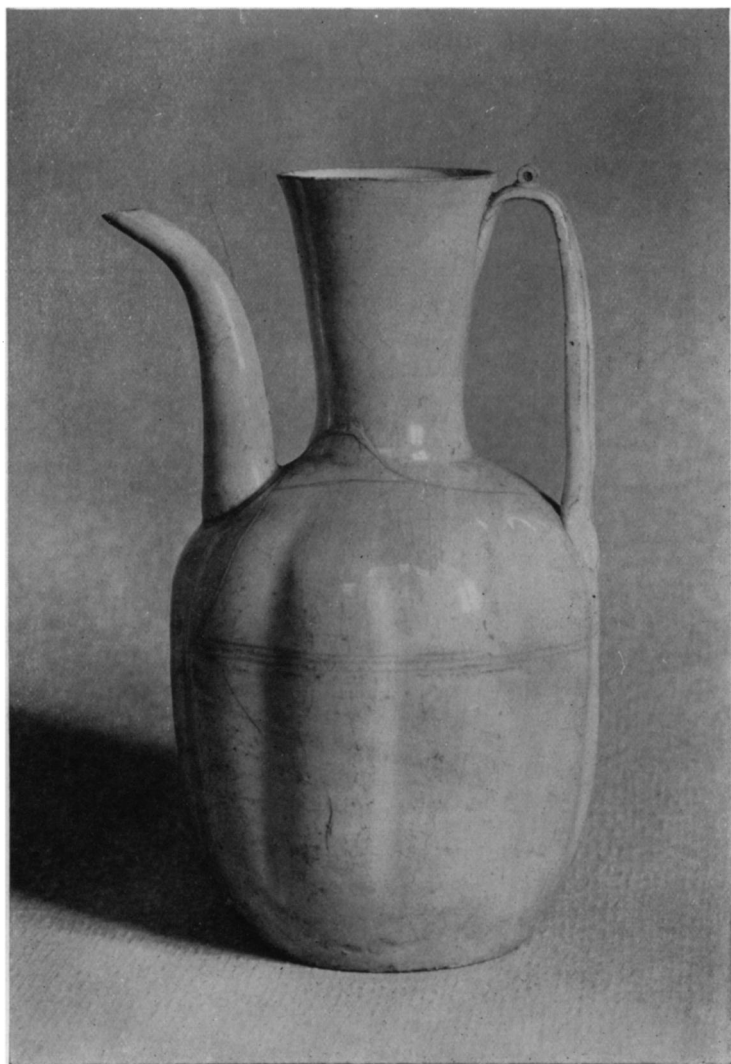


Fig. IX. White Ware. Called by the Japanese *Hakugorai*